

ACE FREHLEY GIVEAWAY!

guitar

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SCHOOL

SEPT. 1993

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The Last Guitar Hero
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Wolf Marshall's
Rock History

**RUSH
CHRONICLES**

Transcribed!

KISS

I Love It Loud

COVERDALE/PAGE

Shake My Tree

YES

Mood For A Day

VINCE NEIL

Sister Of Pain

LENNY KRAVITZ

Are You Gonna
Go My Way



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I Love It Loud

Rhythm Techniques

TO AUTHENTICALLY REPRODUCE Paul Stanley and Ace Frehley's rhythm guitar parts in "I Love It Loud," you'll need to master several subtle, but important, left- and right-hand techniques: downstroke strumming, alternate strumming, right-hand muting, left-hand muting and finger slides.

Generally, Paul and Ace use consecutive downstrokes to produce their meaty, aggressive attack. Though strumming this way requires more effort from the right hand than using alternating upstrokes and downstrokes, the sound produced is much more intense. Figure 1 shows the verse riff with both the proper strumming pattern ("method 1") and the alternate-strumming version ("method 2") with the picking indicated above the tablature. Play both strumming patterns back-to-back and compare each one's sound and rhythmic feel. You'll probably find that the alternately-strummed version makes "I Love It Loud" sound more like a folk song compared to the pumping, uniform rhythms of the all-downstrokes method!

Figure 2, an excerpt from the song's chorus, shows where Stanley and Frehley make an exception to the all-downstrokes approach by using alternate strumming to play through the faster 16th-note rhythms more smoothly. Again I've provided both the proper alternate-strumming pattern ("method 1") and an all downstrokes pattern ("method 2"). When you compare the two methods, you'll find that the alternate-strumming pattern provides for easier and more fluid execution of the 16th-note rhythms. Using all downstrokes will require an extremely fast strumming motion which produces a choppy sounding rhythm (more commonly found in today's thrash and speed metal music).

Paul and Ace's rhythm playing also fea-

tures certain *rhythm kicks* (specific rhythms accented by the entire band) through the use of left- and right-hand muting. For those unfamiliar with right-hand muting, this is a maneuver whereby you lightly rest the fleshy part of your palm on the strings in front of the bridge. Muting the strings this way causes the vibrations to quickly decay and keeps the strings from ringing.

Left-hand muting ("choking") involves loosening your grip on the strings just enough to stop them from vibrating. In Figure 2, Stanley and Frehley use both left- and right-hand muting to cut the A5 chords short and produce a tighter, more punctuated-sounding rhythm part. (Notice the 16th-note rests after each A5 chord.) As you loosen your grip on the strings after each A5 chord, lay your middle and ring fingers lightly down across the strings to help silence them. Though this all has to take place in the blink of an eye, be careful not to slam your fingers down on the strings too hard, as you may inadvertently hammer-on an unwanted note.

Left-hand muting is also used in the last beat of Figure 2. Here, the G and A eighth notes are cut short in order to emphasize the similar rhythms played by the snare drum. The slightly shorter, or *staccato*, rhythms are indicated in the staff by the dots under the eighth notes. Be careful not to let go of the string completely after each left-hand mute, as you might accidentally sound the open E string.

How you *move* between chords should also be considered when strumming power chords. In Figure 3, an excerpt from the interlude to "I Love It Loud," Kiss' guitarists achieve a cool effect when changing between the D5 and C5 chords by employing *finger slides*. To properly execute a finger slide (indicated by a diagonal line in the staff and tablature), such as the downward one on the D5 chord at the beginning of measure 2, maintain finger pressure against the strings as you shift your fingers

down the neck.

Silent chord shifts, however, such as the change from the D to the A5 chord during the last beat of Figure 3, require that you loosen your grip on the strings (left-hand muting again) when shifting from one chord to another. Be sure, however, to maintain light finger contact with the strings when shifting to prevent unwanted noise.

—Jeff Perrin

BASS NOTES

While Kiss may be characterized by many fans as a metal band, bassist Gene Simmons defies this stereotype by avoiding the standard metal bass approach (steady streams of pumping notes, unison lines with the guitars) and takes a r&b attitude to his playing. Gene uses a fat tone, bouncing rhythms and funky walking lines that create a huge rhythm track.

Simmons' rhythmic phrasing during the verses may seem rather simple at first, but they require careful scrutiny. In the first two bars, Gene plays quick 16th-note hammer-ons and pull-offs on the "and" of beat 4, which leads into a 16th-note rhythmic figure on the downbeat of the following measure. A good way to practice this type of hammer-on/pull-off device is to work it out in more difficult positions on the fingerboard. For instance, play this type of figure in the first position on the low E string. It may feel a little strenuous at first, but the added hand strength gained through this exercise is worth the sweat.

To play the high-register fills in the choruses cleanly, try practicing "neck jumping" exercises on different strings. For example, practice playing octaves on the E and A strings, moving from F (E string/1st fret) to F (A string/10th fret). This will help you in those situations when you find yourself lumbering in the upper register and need to get back to 1st position quickly.

—Michael DuClos

FIG. 1

□ = downpick
△ = uppick

(meas. 9)
Gtrs. 1 and 2 B5 B5/A

let ring throughout

f method 1: □ □ □ □ □ □ □ □
method 2: □ △ □ △ □ △ □ △

T	4	4	4	4	4	4	4
A	4	4	4	4	4	4	4
B	2	2	0	0	0	0	0

FIG. 2

Gtrs. 1 and 2 A5 B5 A5 E N.C.

method 1: □ △ □ △ □ △ □ △
method 2: □ □ □ □ □ □ □ □

T	x	4	4	4	4	2	0
A	x	4	4	4	4	2	0
B	0	2	2	2	2	2	0

0 3 5

FIG. 3

D5 C5 D A5

T	7	7	(7)	5	(5)	7	7
A	7	7	(7)	5	(5)	7	7
B	5	5	(5)	3	(3)	5	5

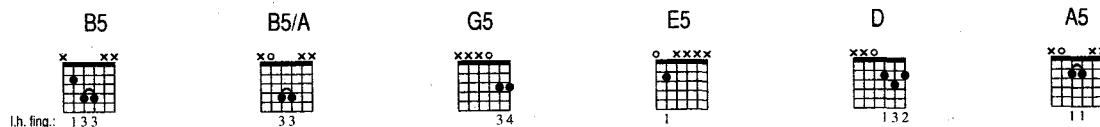
2 2 2 2 2 2 2 2

I LOVE IT LOUD KISS

Words and Music by GENE SIMMONS

Guitar Transcription by Jeff Perrin

From Kiss' Mercury/Polygram recording CREATURES OF THE NIGHT



A Intro

Moderately Slow Rock ♩ = 85

Ay-yeah (4 times)

B 1st and 3rd Verses

1. Stand up you don't have to be afraid
3. Turn it up hungry for the medicine

Get down love is like a hurricane
Two-listed 'till the very end

1

(drums) (vocals enter)

f let ring throughout

B5 Gtrs. 1 and 2 B5/A B5 B B5 B5/A
Play Rhy. Fill 1 2nd time

TAB

C 2nd and 4th Verses

Street boy no I never could be tamed Better believe it
No more treated like aliens We're not gonna take it

2. Guilty 'till I'm proven innocent Whiplash heavy-metal accident
4. No lies no more alibis Turn it up got me hypnotized

11

B5 B B5/A G5 D5 A B5 B5/A B5 B5/A

TAB

D 1st, 2nd, 3rd and 4th Choruses

Rock on I want to be President
Rock on I won't be tranquilized

('Cause I love it)
('Cause I love it)

Loud I want to hear it loud right between the eyes

15

B B5/A G5 D A5 B5 E A5 B5 A5 E N.C.
Gtr. 2 plays Rhy. Fill 2 1st time

TAB

Loud I want to hear it loud don't want no compromise

1.

19

B A E A5 B5 A5 G5 D5 E

TAB

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2. (I love it) Loud I want to hear it loud right between the eyes
 E B5 A5 E A5 B5 A5 E N.C.

22

Loud I want you to hear it loud don't want no compromise

B5 A E A B5 A5 G5 D5 E5

25

E Interlude

Ay yeah Ay yeah Ay yeah Ay yeah

A5 D5 C5 D A5 D5/A D5 C5 D5 A5

28

Ay yeah Ay yeah Ay yeah Ay yeah (Turn it up)

A5 D5 C5 D5 A5 D C5 D5

32

Rhy. Fill 1

Rhy. Fill 2

Fill 1

B

B5/A

B5

B5/A

B

B5/A

Gtrs. 1 and 2

Gtr. 2

Gtr. 3 (overdub)

let ring throughout

slow dive w/bar

TAB

F Guitar Solo

36 Gtr. 1 and 2 B5 B5/A B5 B5/A B5 B5/A G G5 D A5

36 Gtr. 3

full w/bar full full w/bar full full full full grad. dive w/bar

7 9 9 12 10 12 (10) (12) 9 11 7 9 (7) (9) 5 7 (5) (7) 3 5 (3) (5)

G 5th Verse

Headline jungle is the only rule Front page roar of the nation cool Turn it up this my attitude Take it or leave it

[illegible]

H 5th Chorus

Loud I want to hear it loud right between the eyes Loud I want to hear it loud don't want no compromise
(I love it)

[illegible]

I Outro

1., 2., 3., 4. 5.
(I love it)

(I love it)

Ay

yeah

Ay

yeah

Ay

yeah

三

N.C.

A5

D5

C

05 A5

D5

[illegible]

Other

BENDS & JERRY *flavors*



Robert Frippy Ripple

I LOVE IT LOUD KISS

Words and Music by GENE SIMMONS

Bass Transcription by Michael DuClos

From Kiss' Mercury/Polygram recording CREATURES OF THE NIGHT

A Intro
Moderately Slow Rock ♩ = 85
(4th time) Ay yeah

B 1st Verse
Stand up you don't have to be afraid...

1 (drums) 4 (enter vocals) 4

B5 A6(add9) B5 B B5 A6(add9)

C 2nd Verse
Guilty 'till proven innocent...

11 B5 B A6 G5 D5 A B5 A6(add9) B5 A6(add9)

D 1st Chorus
Loud I want to hear it loud...

15 B A6(add9) G5 D A5 B5 A E A5 B5 A5 E N.C.

E 3rd Verse (Corresponds to rehearsal letter **B**)
Turn it up...

19 B5 A E A5 B5 A5 G5 D5 E B5 A6

F 4th Verse
No lies, no more alibis...

23 B5 B B5 A6 B5 B A6 G5 D5 A B5 A6

G 2nd Chorus

Loud, I want to hear it loud...

27 B5 A6 B A5 B5 A5 E A5

31 B5 A5 E N.C. B A E A5 B5 A5 G5 D5 E

35 B5 A5 E A5 B5 A5 E N.C. B5 A E A B5 A5 G5 D5

H Interlude (Corresponds to rehearsal letter E in the guitar trans.)

Ah yeah...

39 E5 N.C. A5 D5 C5 D A5 D5/A D5

43 C5 D5 A5 D5 C D5 A5 D

I Guitar Solo (Corresponds to rehearsal letter F in the guitar trans.)

47 C5 D5 B5 A6 B5 A6 B5 A6

J 5th Verse

Headline jungle is the only rule...

51 G5 D A5 A6 B5 A B5 A B5 A

K 3rd Chorus

Loud I want to hear it loud...

55 G5 D5 A5 B5 A E B B5 A5 E5 N.C. B5 A E B5

59 B A G5 D5 E B5 A5 E B B5 A5 E5 N.C.

63 B5 A E B5 B A G5 D5 E B5 A5 E B

67 B5 A5 E5 N.C. B5 A E B5 B A G5 D5 E (begin fade)

71 B5 A5 E B B5 A5 E5 N.C. B5 A5 E B A G5 D5

L Outro

Ah

yeah

75 E A5 D5 C D5 A5 (play 8 times and fade)

Return slide 4th and 5th times.

Are You Gonna Go My Way

Overbending

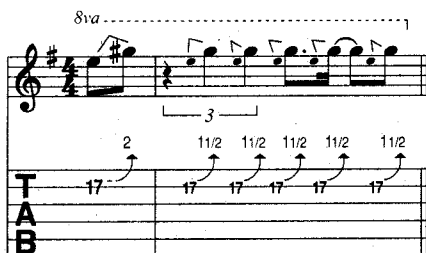
MOST OF THE BENDS encountered in lead guitar playing are either half-step or whole-step bends. Lenny Kravitz' solo in "Are You Gonna Go My Way," however, features several outrageous-sounding *overbends*: bends which cover an interval larger than one whole-step.

Figure 1 depicts an excerpt from Kravitz's solo (bars 61 and 62). The pick-up bar of the figure contains a two-step overbend (equal to moving up four frets), while the second bar consists of a series of one-and-a-half-step bends (equal to moving up three frets).

To execute these bends easily, be sure to employ *reinforced fingering*, using your remaining left-hand fingers to help push the string bent by your pinkie or ring finger. This should enable you to muster the strength necessary to nail these bends with ease.

One of the most important considerations when bending notes is to *make sure your bends are in tune*. Few things sound worse than a bend that's unintentionally flat or sharp. If you're unsure of your pitch, you can always use the "pitch comparison test" to check if you're bending properly. First, play the "target pitch" as a regular unbent note one, two, three or four frets higher, as the case may be. Then go back and try to match that same pitch by bending up to it. Figures 2a-2b demonstrate this technique using different overbends.

FIG. 1



To really put these bends to use, check out Figure 3, which uses overbending to create a three-note melody from the same starting pitch. David Gilmour of Pink Floyd uses this idea in many of his solos, most notably in "Another Brick In The Wall, Part 2."

Overbending is a great way to create a dramatic, "over the top" effect using an ordinary technique. It also gives your left hand a great bending workout which will help make your normal half- and whole-step bends easier to execute and more in-tune. The easiest place to bend is on the B string near the 12th fret (the string's midpoint), but, with practice, you can make this technique work for you just about anywhere on the neck.

If you experience any pain when attempting these examples, stop and rest. If, after a considerable amount of practice, you still seem to be having a tough time bending the strings, you may want to try switching to lighter gauge strings.

—Patrick Mabry

BASS NOTES

Multi-instrumentalist Lenny Kravitz hands over the bass chores on this one to retro-bass extraordinaire Tony Breit. This is fat, hard-grooving bass playing at its best. The *sound* of the bass on this recording is as important as the notes themselves. Breit plays a vintage Fender Jazz bass with the neck (front) pickup emphasized to get that thumpy, low-end sound so characteristic of bass playing of the late '60s and early '70s.

It's not as easy to recreate this type of

sound on many of today's basses, but if you shove a small strip of foam rubber under the strings in front of the bridge and cut some high-end from your eq setting, you'll at least be able to approximate the tone.

Another thing that will help make this line sound fatter is *left-hand muting*, a technique whereby you finger the attacked notes with your index and/or middle fingers while the remaining fingers (ring, pinkie) lay lightly across the strings. Listen to any Tower Of Power recording with Francis Rocco Prestia playing bass and you'll hear exactly what I'm talking about.

Rhythmically, "Are You Gonna Go My Way" is a veritable smorgasbord and, on paper, this bass-line may look intimidating. A close listening, however, will reveal that the line is basically comprised of a number of slight variations on a basic pattern which can be seen in measure 10. This is a common bass-line straight from the "Bass Patterns 1" book and one we've all heard a number of times in many blues, r&b and pop tunes. It is yet another example of a popular bass figure from the past being used in a more contemporary format. So, if a line sounds great, why not use it? Much of the history of the bass-line in modern music can be traced directly back to the 1960's. The rhythm & blues recordings of this era hold a treasure-trove of information for today's bassist. Go back through this library and take what you like, develop it and make it your own.

—Michael DuClos

FIG. 2

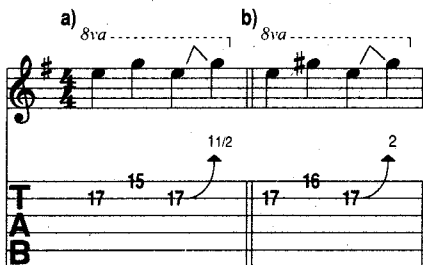
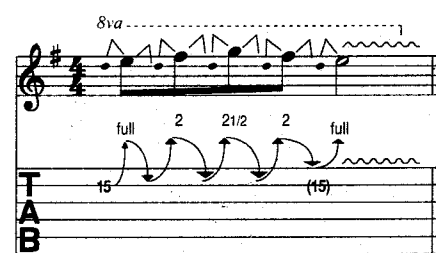


FIG. 3



ARE YOU GONNA GO MY WAY LENNY KRAVITZ

Words and Music by LENNY KRAVITZ and CRAIG ROSS

Guitar Transcription by Patrick Mabry

From Lenny Kravitz' Virgin recording ARE YOU GONNA GO MY WAY

A Intro
Moderate Rock ♩ = 130

1 N.C.

Gtr. 1 (elec. w/ dist.) full

TAB

2 (2) 0 2 0 2 0

5

Gtr. 2 (elec. w/ dist.) 1 2 P.M. P.M. full P.M. P.M. 1 2 P.M. P.M. full P.M. P.M.

14 (14) 12 14 12 14 (12) 14 (14) 12 14 12 14 (12) 14 (14) 12 14 12 14

Gtr. 1 full

2 (2) 0 2 0 2 0

9

full P.M. P.M. full P.M. P.M. full P.M. P.M.

14 (14) 12 14 12 14 12 14 (14) 12 14 12 14 12 14 (14) 12 14 12 14

full

2 (2) 0 2 0 2 0

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ARE YOU GONNA GO MY WAY Lenny Kravitz

13

full P.M. full P.M. full P.M. full P.M.

14 (14)12 14 12 14 X 14 (14)12 14 12 14 14 (14)12 14 12 14 14 (14)12 14 12 14 (14)

B 1st & 2nd Verses

1. I was born long ago I am the chosen I am the one
 17 2. I don't know why we always cry this we must leave and get undone

Gtr.1

full full full full

2 (2)0 2 0 2 0 2 (2)0 2 0 2 0 2 (2)0 2 0 2 0

21 I have come to save the day and I won't leave until I'm done
 We must engage and rearrange and turn this planet back to one

full full full full

2 (2)0 2 0 2 0 2 (2)0 2 0 2 0 2 (2)0 2 0 2 0

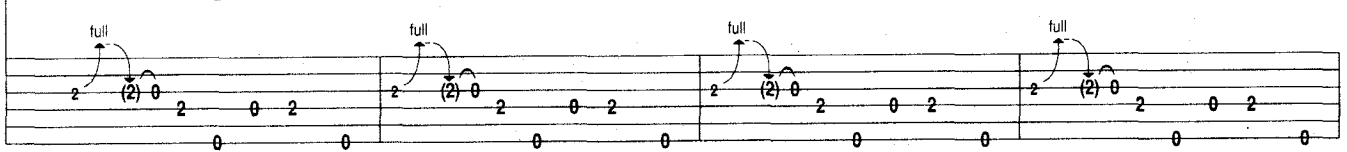
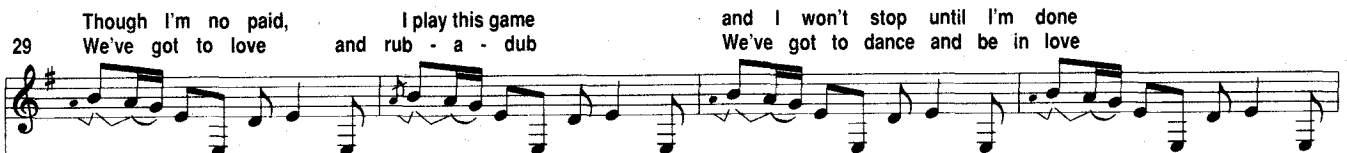
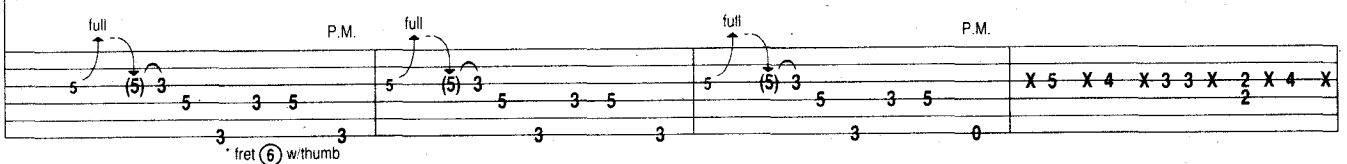
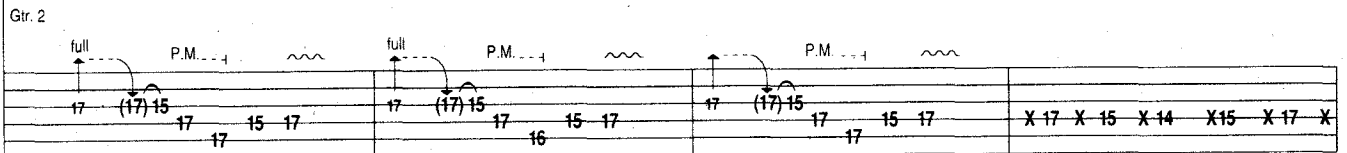
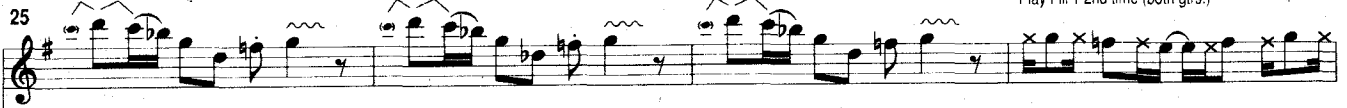
Rock 'n' Roll Doodle #6



Slash bar-b-queing a hot dog

So that's why we've got to try we've got to breathe and have some fun
 So tell me why we got to die and kill each other one by one

Play Fill 1 2nd time (both gtrs.)



Fill 1

Gtr. 2

TAB

X 17 X 16 X 15 X 14 12 12 12 12

Gtr. 1

TAB

X 5 X 4 X 3 X 2 X 4 0

ARE YOU GONNA GO MY WAY Lenny Kravitz

C 1st and 2nd Choruses

But what I really want to know is...

Are you gonna go my way

33 G6 F#m7 E D E G E

Gtr. 2

Gtr. 1

12 12 13 13 11 13 (13) 12 12 15 12 (12) 13 13 16 13 (13) 14 14 17 14 (14)

3 4 0 0 3 4 (4) 2 2 2 (2) 12 12 13 13 11 13 (13) 12 12 15 12 (12) 13 13 16 13 (13) 14 14 17 14 (14)

37 G F#m7 N.C.

an' I got to got to know yeah

12

full (2) 0 2 0 2 2 0 2 0 2 0 2

0 0 0 0 0 0 0 0 0 0 0 0

* set all other pickup volumes to 0; flip toggle switch off and on to produce specified rhythm

41

full (14) 12 14 X 12 14 (14) 12 14 14 12 14 (14)

P.M.

full (2) 0 2 0 2 2 0 2 0 2 0 2

0 0 0 0 0 0 0 0 0 0 0 0

D Interlude

45 Rhy. Fig. 1

E Bm7 A D A E Bm7 A D A

Gtr. 1

w/ studio flange

49 end Rhy. Fig. 1

E Bm7 A D A E Am7 A D A

E Guitar Solo

53 Gtr. 2 w/ Rhy. Fig. 1

E Bm7 A D A E Bm7 A D A

full

steady slide

57

E Bm7 A D A E Bm7

full

other

BAND & JERRY flavors



*Rocky Randy
Rhoads Ice Cream*

ARE YOU GONNA GO MY WAY | LENNY KRAVITZ

60

A D A E w/Rhy. Fig.1 (1st 5 meas.) Bm7 A D A

full full full full 15 17 2 1 1 2 1 1 2 1 1 2 1 1 2

66

Gtr. 2

A. D. A. E. Bm7. D.

full full full full full

12 15 12 15 12 15 12 15 12 15 12 15 12 14 15 12 14 15 12 14 14 (14) 12 14 12 14 12 (12)

A D A

Gtr. 1

X X 5 7 5 (5) 9 X 7 X X 7
 X X 6 7 6 6 9 X 7 X X 7
 X X 7 7 7 7 9 X 7 X X 7
 5



69 N.C. (play 8 times) G6 F#m7

(12) (12) full (14) 12 14 (14) 12 14

(7) (7) (5) X 4 X 5 7 2 (2) 0 2 0 2 0 0 3 4 0 2

F Out-chorus

Are you gonna go my way

73 G F#m7 E D E G E

12 12 13 13 11 13 (13) 12 12 12 / 15 12 (12) 13 13 / 16 13 (13) 14 14 / 17 14 (14)

3 5 12 10 12 (12) 12 12 12 / 15 12 (12) 13 13 13 / 16 13 (13) 14 14 14 / 17 14 (14)

Freely

'Cause baby I got to know

yeah

G6

F#m7

N.C.

77

0 3 4 0 3 4 5 0

* Set all other pickup volumes to 0: flip toggle switch off and on to produce specified rhythm.

ARE YOU GONNA GO MY WAY LENNY KRAVITZ

Words and Music by LENNY KRAVITZ and CRAIG ROSS

Bass Transcription by Michael DuClos

From Lenny Kravitz' Virgin recording ARE YOU GONNA GO MY WAY

A Intro

Moderate Rock ♩ = 130

1 N.C.

11

14

B 1st Verse

I was born...

17

21

25

29

C 1st Chorus

33 G6 F#m7 E D E G E

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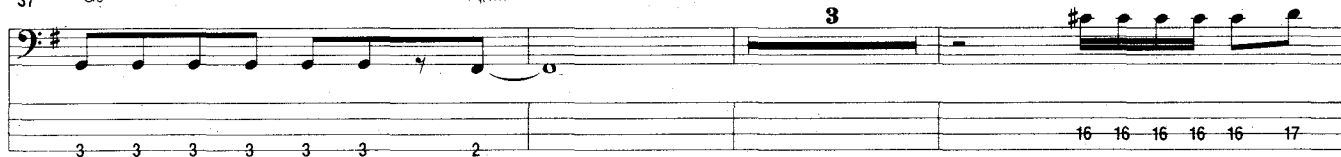
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37

G6

F#m7



43



[D] 2nd Verse (see rehearsal letter **[B]** in guitar trans.)

I don't know why...

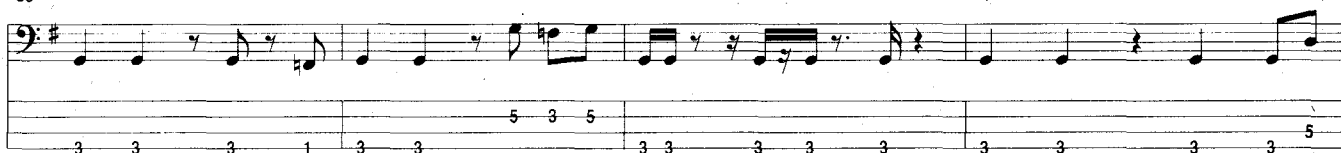
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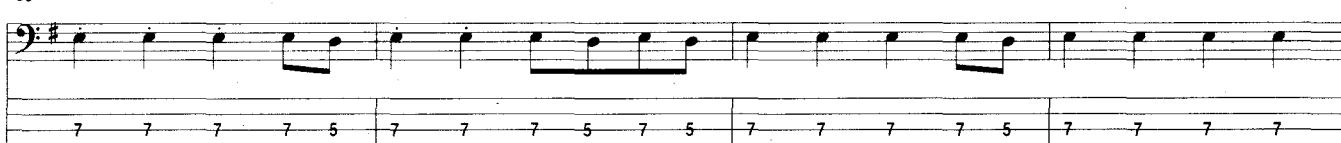
51



55



59



[E] 2nd Chorus (see rehearsal letter **[C]** in guitar trans.)

63

G6

F#m7



[F] Interlude (see rehearsal letter **[D]** in guitar trans.)

67

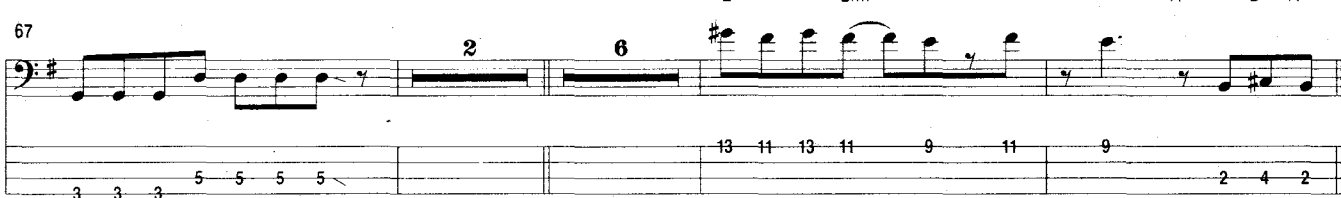
E

Bm7

A

D

A



G Guitar Solo (see rehearsal letter **E** in guitar trans.)

78 E Bm7 A D A E Bm7 A D A

82 E Bm7 A D A E Bm7 A D A

86 E Bm7 A D A E Bm7 A D A

90 E Bm7 A D A E Bm7 D N.C.

95

99

103 G6 F#m7 G F#m7

F Out-chorus

Are you gonna...

107 E D E G E G6 F#m7

Shake My Tree

Open-string Licks

DURING THE INTRO and bridge sections of "Shake My Tree," Jimmy Page cleverly employs open strings in conjunction with fretted notes to create huge-sounding, easy-to-play single-note riffs. Let's see how he does it:

Figure 1 shows part of Page's intro riff. Notice how he pulls-off to the open B string from E (5th fret), then D (3rd fret), creating a twangy resonance that can't be achieved using fretted notes alone. The best way to play this figure would be to execute the pull-offs with your middle finger while muting the idle high E string with your left index finger. For extra "muting insurance," you can also rest your right hand's middle finger lightly on the high E string as you are picking. Also notice the eerie doubling effect Page creates in bar 3 by holding the B note on the G string/4th fret while pulling-off to the open B note.

Figure 2 depicts the first two bars of the bridge section, beginning at rehearsal letter E. Here Page pulls-off to the open D string from the 7th, 5th and 4th frets to create a fat-sounding single-note riff in the tradition of Led Zeppelin. When practicing this figure, be sure to mute the idle G, B and high E strings to keep them from ringing as you

execute the open pull-offs on the D string. Using open strings in conjunction with fretted notes higher up the neck enables you to play cool-sounding *pedal point* riffs like this one—riffs that would be very difficult to execute any other way.

Once you feel you've mastered these riffs, check out Figure 3, a pull-off lick using the open-position E minor-pentatonic scale. One of the advantages of using open strings is that it frees up your fretting fingers, enabling you to easily execute *double-pull-offs*, such as those shown in Figure 4. This lick uses a series of triplets which end on open-string notes, and begin with the same notes fretted one string below. This creates a legato effect making the triplets seem to melt together.

Open-string licks are great to have in your bag of tricks, and you can even use a capo to play with different open notes. Experiment! For more examples of clever open-string usage, check out the intro and outro licks from Joe Satriani's "Extremist" solo, Alex Lifeson's intro to Rush's "The Spirit Of Radio," Angus Young's intro/verse riff in AC/DC's "Thunderstruck," the last single-note phrase of Steve Howe's solo in Yes' "All Good People" or virtually anything by country super-picker Albert Lee.

—Patrick Mabry

BASS NOTES

If I told you that playing with a group like Miami Sound Machine would lead to a gig with the Coverdale/Page band you'd probably think I was nuts, right? Well, guess again. Bassist Jorge Casas was a member of MSM for a number of years, and he is a true master of funk and Latin music—two styles of music that are totally based on the *groove*. Jimmy Page chose Casas for his familiarity with r&b nuance and his excellence in groove. Groove is what will get your playing over every time. Get groovin' with some of those old Stax/Volt and Motown sides.

For the most part, "Shake My Tree" is based on a broken 16th-note pattern in the key of E. Because the E string is the largest and heaviest of the bass' strings, it's important to be able to play with a clean and precise touch when playing this type of pattern. Working with a drum machine will help cure any problems you may have. Technically, the most demanding passage in this song lies in the open-string pull-offs during the bridge. To master this line you must execute the pull-offs with relaxed precision. Approach this figure slowly to assure yourself of gaining an accurate pull-off attack motion. Pulling-off to an open string offers a unique sound and one for which you'll find many uses.

—Michael DuClos

FIG. 1

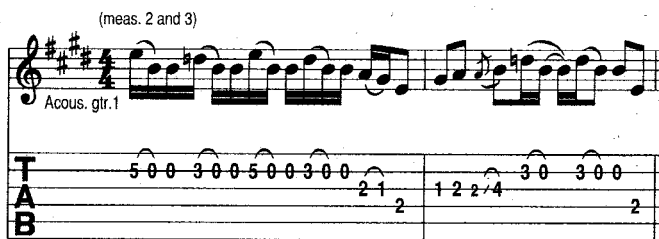


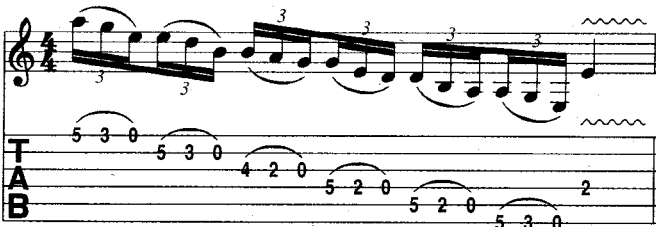
FIG. 2



FIG. 3



FIG. 4



SHAKE MY TREE JIMMY PAGE

Words and Music by DAVID COVERDALE and JIMMY PAGE

Guitar Transcription by Dave Whitehill

From the Geffen recording COVERDALE/PAGE

A Intro

Moderate Rock ♩ = 124

N.C.
(E7)

1

Acous. gtr.1
(doubled by clean elec. throughout)

4

B 1st Verse

Now I don't want to be your slave You're

7

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trying to drive me to an early grave

11 Acous. Gtr.1

* doubled by dirty elec.

Elec. Gtr.1 (dirty)

All I ever hear is that you live and breathe for me But all you ever do babe is

15 Acous. Gtr.1

shake my tree

'Cos you

18 Acous. Gtr.1

* doubled by dirty elec.

Elec. Gtr.1

Rock 'n' Roll Doodle #1,028



Answer:

Madonna's stage set for her next tour

SHAKE MY TREE | JIMMY PAGE

keep on pushing baby like you never ever been in love before

21

B B/A B/G B/F# N.C. (E7)

Elec. Gtr.1

Rhy. Fig.1

end Rhy. Fig.1

mf f

24

N.C. (E7)

Acous. Gtr.1 w/Rhy. Fig.1 (6 times)

C 2nd Verse

27

told you once an' I told you twice I ain't no schoolboy you can

sacrifice

You

30

Acous. Gtr.1

Elec. Gtr.1

want my love an' you want it now

You try to love me baby but you

Acous. Gtr.1 w/Rhy. Fig.1 (3 times)

33

5 3 5 3 2 1 3 5 3 5 3 2 1 3 5 3 5 3 2 1

don't know how

So you

36

Acous. Gtr.1

3 5 3 5 2 1 2 2 4 3 0 3 0 0 2 1 2 2 4 3 0 3 0 0

Elec. Gtr.1

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

keep on pushing baby like you never ever been in love before

B

B/A

B/G

B/F#

E5

39

4 4 4 4 2 0 3 2 2 0 2 0 2 0 2 0

I need love

A5

G(open)

Acous. Gtr.1

42

Elec. Gtr.1

2 2 2 2 2 0 2 0 2 0 2 0 2 0 2 0

SHAKE MY TREE JIMMY PAGE

D 3rd Verse

an' I need time

'An a little bit of both if you wanna be a friend of mine

Don't want no

G N.C.

A5 N.C.

A5 N.C.

45

woman

drive me outta my head

You're the kind of girl guaranteed to wreck my bed

49

Love

is what you need

But you

53

cut me down to the bone an' make me bleed

I give you everything an' still you cry

Ooh mamma the

57

E 1st Bridge

price of loving you is way too high

You keep on talking baby

I've heard it all before

N.C.

A5 N.C.

F

61

let ring

I don't want you hanging around as kicking at my door

But

N.C.

65

Acoustic Gtr.1

Acoustic Gtr.2

keep on pushing baby like you never ever been in love before

69

Acous. Gtr.1

Elec. Gtr.1

B B/A B/G B/F# E5

keep on pushing baby like you never ever been in love before

72

Elec. Gtr.1

A5 G

I know

love an' I know shame 'An I ain't gonna get caught up in your game It took a little

F 4th Verse

75

N.C. A5 N.C. A5 N.C.

love an' I know shame 'An I ain't gonna get caught up in your game It took a little

SHAKE MY TREE JIMMY PAGE

time to make you see I ain't lookin' for a woman like you to shake my tree So
N.C. A5 N.C. A5 N.C.

79

G 2nd Bridge

keep on talking baby Keep on hangin' around Everything you do to me is
N.C. F N.C.

83

sure to drag me down You

86

Acous. gtrs. 1 and 2 repeat Fig. **E** simile

keep on pushing baby like you never ever been in love before

B B/A B/G B/F# E5

89

Shake my tree

A5 G

92

95 A5 G A5 G A5 G

H Harmonica Solo

98 E5 A5 G

102 A5 G A5 G A5 G

E5

Elec. Gtr.1

105 Acoustic Gtr.1 Acoustic Gtr.2

109 N.C. (E7) Acous. gtr.1

Rock n' Roll Doodle #875



Answer: Flavor Flav

SHAKE MY TREE JIMMY PAGE

112

Acous. Gtr.1

Elec. Gtr.1

* doubled by dirty elec.

I 5th Verse

115

Acous. Gtr.1
w/Rhy. Fig.1 (4 times)

Now I don't want to be your slave You're

Elec. Gtr.1 repeats Fig. B

trying to drive me to an early grave

You

E5
Rhy. Fig.2

Elec. Gtr.2

end Rhy. Fig.2

119

Acous. Gtr.1

Elec. Gtr.1

keep on talking no matter what you say I've had enough of your kind of love to N.C.

123

Acous. Gtr.1 w/Rhy. Fig.1 (6 times)



last me all my days

E5

N.C.

Elec. Gtr.2

126

w/Rhy. Fig.2

Acous. Gtr.1

J 3rd Bridge

keep on pushing

I've heard it all before

Now I don't want you hanging around or

N.C.

F

N.C.

129

Elec. gtr.1 (Acous. Gtrs.1 and 2 repeat Fig. [E])

kicking at my door

Now I don't want your loving baby I

N.C.

B

B5/A

132

can't take it anymore No I don't want you hanging around or kicking at my door If I see your face again I'll give you what's in store But you

B5/G

B/F#

B

B/A

B/G

B/F#

B

B/A

B/G

B/F#

136

keep on pushing baby 'cos you've never ever been in love before

B

B/A

B/G

B/F#

E5

141

SHAKE MY TREE JIMMY PAGE

Words and Music by DAVID COVERDALE and JIMMY PAGE

Bass Transcription by Michael DuClos

From the Geffen recording COVERDALE/PAGE

A Intro

B 1st Verse

Now I don't want to...

"Cos you keep on...

(4th time) I

Moderate Rock ♩ = 124

N.C.(E7)
Elec. Bass

B B/A B/G B/F# N.C.(E7)

(play 4 times)

1

C 2nd Verse (corresponds to meas 27 in the guitar trans.) told you once...

24

D 3rd Verse (Corresponds to meas. 45 in the gtr. transcription)

I need love...

30

36

E 1st Bridge keep on talking baby...

42

46

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50 E5

D 4th Verse (Corresponds to meas. 75 in the gtr. transcription)

I know love...

53

A5

G

A5

N.C.

(4th time) So

(play 4 times)

G 2nd Bridge (Corresponds to meas. 83 in the guitar trans.)

keep on talking baby...

56

F.

N.C.

60

B

B/A

B/G

B/F#

64

E5

A5

G

H Harmonica Solo (Corresponds to meas. 98 in the guitar trans.)

68

A5

G

E5

(play 3 times)

72

A5

G

A5

G

E5

(play 3 times)

SHAKE MY TREE JIMMY PAGE

76 A5 G E5 (play 3 times)

80 Now 8

I 5th Verse (Corresponds to meas. 117 in the guitar transcription)
I don't want to...

84 (play 4 times) N.C. (4th time) So (play 4 times)

J 3rd Bridge (Corresponds to meas. 129 in the guitar trans.)
keep on pushing...

88 F N.C.

92 B B/A B/G B/F#

96 B B/A B/G B/F# B B/A

99 B/G B/F# E5

Extreme close-up
"When Rock legends
Meet!"



Paul Simon meeting Pete Townshend
Pete Townshend

Sister Of Pain

Economy Picking

STEVE STEVENS USES A TECHNIQUE known as *economy picking* to perform an astounding series of arpeggio-type licks in his solo to "Sister Of Pain" (meas. 93-100).

Economy picking is a combination of alternate picking (down, up, down, up, etc.) and sweep picking (strumming). With economy picking, you alternately pick notes, except when moving to an adjacent string. When moving to a higher string, use two consecutive downstrokes, letting the pick "fall" onto the next string. Likewise, when moving to a lower string, you'd use two consecutive upstrokes. Picking this way helps reduce the demands on the tendons in your right hand and forearm, making certain licks easier to execute.

Figure 1 depicts the first two bars of Stevens' run with economy picking strokes included above the tablature. Practice this figure slowly until you feel you've got the hang of it, then try playing it up to tempo. Once you master Figure 1, you should have no problems playing through the next three bars of the solo, as Stevens employs the same arpeggio shape and picking pattern during these measures.

Measures 97-100 of "Sister Of Pain" showcase Stevens' impressive ability to harmonize lightning-fast licks with overdubbed guitar parts. Figure 2 depicts the

first two bars of this run (Gtr. 3, meas. 97 and 98) with picking strokes included above the tablature. Stevens employs economy picking here as well as left-hand pull-offs to perform the lick at hyper-speed with minimal right-hand pain. The pull-offs (indicated by curved lines in the staff and tablature) provide the picking hand with a brief period of rest during each beat. When performing the last D# note (2nd string/16th fret) during beats 2 and 4 of measure 97, economy picking should be used (two consecutive downstrokes), as these notes were most likely inadvertently sounded as Stevens moved his pick back toward the 1st string.

After you've thoroughly wood-shedded Figure 2, you should have no problems shredding through the rest of the licks in the solo, as they also use similar fingerings and the same picking method.

It may seem that these licks are the result of some off-the-cuff improvisation, but that's not the case. In order to play these extremely fast licks cleanly and comfortably, Stevens carefully arranged his picking strokes and left-hand fingerings beforehand. The guitar solo in "Sister Of Pain" shows us that occasionally working out licks ahead of time can result in a more interesting and impressive-sounding solo.

—Jeff Perrin

BASS NOTES

More and more musicians are using guitar

"de-tunings" to give their music a different slant. Guitarists and bassists prefer the heavier sound and ease of playability that de-tuning offers. The most popular de-tuning used today is a half-step lower than standard tuning. "Sister Of Pain," however, uses a tuning that's an entire whole-step below normal pitch. This tuning sounds especially "heavy," and helps the rhythm section sound like an entirely different ship.

The one problem that de-tuning presents, along with possible bass neck problems, is that the decreased tension on the strings (more slack) requires a different left- and right-hand touch. This doesn't mean you should attack the bass with any less animalistic abandon, just take a little time to experiment with this tuning to get a feel for the nuances that the slinkier strings present. This is especially true with the main intro riff beginning at measure 9. The most important consideration is to play this line effectively, without pulling any notes out of tune. In the 1st position, the strings seem to flop around and pitches are almost indiscernible. Be careful to always know completely what is coming out of your instrument. The one exception we have for pitch difference is in the third measure of this riff (meas. 11) where we have to bend the G note a quarter-step sharp. It's very easy to accidentally over-bend this string, so be sure not to pull it too hard.

—Michael DuClos

FIG. 1

(meas. 93 and 94)

B C A/C#

8va
Gtrs. 3 and 4

picking: ∇ ∇ ∇ ∇ ∇ ∇ ∇ ∇ ∇ ∇ ∇ ∇ ect...

T 14 11 12 14 11 12 14 11 12 14 11 12

A 11 11 11 11 11 11 11 11 11 11 11 11

B 11 12 13 12 13 12 13 12 13 12 13 12

FIG. 2

(meas. 97 and 98)

C A/C#

8va
Gtr. 3

picking: ∇ etc.

T 19 14 16 14 16 19 14 16 14 16 19 14 16 14 16 19 14 16 14 16

A 16 14 16 16 16 16 16 16 16 16 16 16 16 16 16 16 16 16 16 16

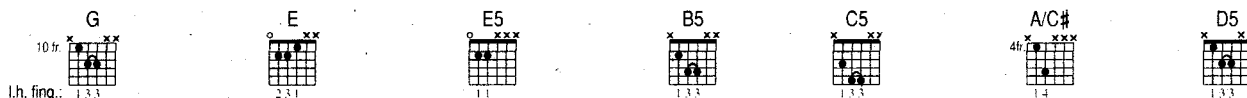
B 20 15 17 15 17 20 15 17 15 17 20 15 17 15 17 20 15 17 15 17

SISTER OF PAIN VINCE NEIL

By VINCE NEIL

Guitar Transcription by Jeff Perrin

From Vince Neil's Warner Bros. recording EXPOSED



Tune gtrs. down one whole step (low to high: D, G, C, F, A, D)

A Intro

Moderate Rock ♩ = 133

⑥ 12fr. E
Gtrs. 1 & 2

E5

⑤ 7fr. E

P.H. (15ma)
fdbk. (15ma)

P.S. P.S.
P.H. (15ma)

fdbk. (15ma)

w/ wah pedal throughout
1/2

Gtr. 3

P.S. P.S.
P.H.

P.H. fdbk.

TAB

2 2 3 4 0 3

pitch: G#
P.H. (8va)
fdbk. (8va)

pitch: G#

pitch: A#

P.S. P.S.
P.S. P.S.

Gtr. 4

(w/vocoder)
P.S. P.S.

P.H. fdbk.

P.S. P.S. P.S.

TAB

2 (2) 3 3 X (X) X (X) X (X) X (X)

* fdbk. produced by extreme volume. pitch: F#

5

Gtr. 3

slight P.H.
1/4

w/ bar

P.S.

full

Gtr. 4

(3) (3) (3) (3) (3) (3) (3) (3) (3) 3

X (X) 15
X (X) 14

(15)
(14)

11 14

* flick pick up selector

fdbk. (8va)
#

Gtr. 1

w/ bar

Gtr. 2

w/ bar

** w/ vocoder effect

Gtrs. 1 & 2

w/ bar

p < f

w/ bar

TAB

0 0 0 0 0 0 0 0

(0) (0) (0) (0) (0) (0) (0) (0)

X X X X X X X X

3 9 7 8 9 7 8
5 14 14

3 10 1 9

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There's a

N.C.

B

Rhy. Fig. 3 (qtr.7 2nd time only)

f 

end Rhy. Fig. 2

21 Rhy. Fig. 2

P.M. (low E only)

slight P.H.

P.M.

full

1/2

1/2

end Rhy. Fig. 2



That preacher's daughter
That night I

she took
saw the light I'd

off her leather dress
never seen before

⑤
3fr

C5

⑤
4fr

C#

A/C#

⑤
5f

D

D5

B5
w/ Fill 3 2nd time
(Rhy. Fig. 3 cont'd w/ Gtrs. 1, 2 & 7)

Gtrs. 5 & 6

25

mf

Gtr. 7

Gtrs. 1 & 2

P.H. (15ma)

P.H. 1/2

pitch: B

B

She pulled me into sin and now I must confess She's a
 when I thought my time was up she said How 'bout a little more For the

B5 3fr. C C5 A/C#

end Rhy. Fig. 3

29

mf P.M. let ring P.M. P.M. P.M. P.M. slight P.H.

D 1st and 2nd Choruses

sister sister of pain She's a
 You're

33 E5 A5 E5 A5 E E5

Gtrs. 1 & 2

P.M. 1/4 P.M. slight P.H. 1/4 P.M. 1/4 P.M. full

knock down drag it out lick it up do it again (2nd time) Oh yeah (1st time) Such a

37 E5 A5 E5 A5 A

w/ Fill 2 1st time play Rhy. Fill 2 2nd time P.S.

P.M. P.M. slight 1/4 P.H. 1/4 P.M. full P.S.

SISTER OF PAIN VINCE NEIL

E 2nd Verse

sweet young thing took a bite out of me she spread her cards out for all the world to see oh yeah

41 A5

P.M. P.M. P.M.

I went willingly

She

45 E5 Gtr. 3 w/ Rhy. Fig. 2

8va N.C. P.H. (8va) P.H. slight P.H. full

walked me back to a darkened room said This is on me boy I want to see you howl at the moon

49 A5

Gtrs. 1 & 2 P.M. P.M. light P.M. slight P.H.

And I'm talking soon

D.S. at Coda

Gtr. 3 w/ Rhy. Fig. 2

53

w/ bar N.H. (8va) grad. dive w/ bar Gtr. 3 slight P.H. full

-4 -1/2 -3 1/2
* fade in and out w/ volume pedal

Fill 2

8va P.H. (15ma) P.H. full slight P.H. full full full

TAB TAB

⊕ Coda

Sister

sister of pain

57 E5 A5
Gtr. 3 w/ Rhy. Fig. 1

let ring ---- full trem.

10/15 11/16 16 (16) 12 16 16 15 12 14 12 (12)

Drop down spread 'em out open up it's only a game

61 E5 A5 E5 A5 E
Gtrs. 1 and 2 w/ Fill 4

P.M. P.M. slight P.H. P.M. 1/4 full

2 2 2 2 3 0 3 0 3 0 3 2 0 2 0 0 3 0 0 3 0 10

F Bridge

Suck your soul make a blind man see with a touch of her hand brings the devil out of me
held up a sign said have no fear we got

⑤ 10fr. G ⑤ 10fr. G5 G ⑤ 10fr. G5 G G5
Gtrs. 1 & 2 P.M. P.M.

65 Gtrs. 4, 5 and 6
*harmony gtrs. (w/ harmonizer effect 8va)

5 7 7/8 8 3 3 5 7 (7) 3 (3) 12 (12) 8 8 10
5 7 7/9 7 4 5 5 7 (7) 4 (4) 12 (12) 7 7 9
5 7 7/9 7 5 5 5 7 (7) 5 (5) 12 (12) 9 9 11

* arr. for 1 gtr.

Fill 4 Fill 5 N.H. (8va)
Gtr. 3 Gtr. 3 w/ bar extreme wah use

TAB (12) TAB

-3 -1



SISTER OF PAIN VINCE NEIL

A She

69

Gtrs. 3, 4 and 5

f *mp*

Gtrs. 1 & 2
P.M. (5th str. only)

P.H. (15ma)
P.H. 1/4 w/ bar

pitch: G

2.

liquor in the front and poker in the rear

*C D G A(no5) C(no5)
w/ Fill 5

73

* Chords reflect harmony Gtr. part

P.M. (5th str. only)

P.M. P.M.

G Guitar Solo

E5 A5 E5 A5

w/ Rhy. Fig. 1 (2 times)

77

Gtr. 3

8va

full full 3/4 full

Rock 'n' Roll Doodle #81



Paycheck for the warm-up band

[illegible][illegible]

115 E5 A5 E5 A5 E E5 A E5 A5

Gtr. 3 w/ Rhy. Fig. 1 3 times

8va

3 3 3 3 3 3

full

12 15 12 14 12 15 12 15 12 14 12 15 14 12 13 12 (12)

Drop down spread 'em out open up it's only a game

121 E5 A5 E E5 A5 E5 A5

8va

full full

14 (14) 14 (14) 12 17 17 17 12 12 14 12/14 X 15 15 15/17 17/19 19 19 9/11 X 12 12 12/14 14/16 16 16

Yeah
N.C.
(B)

Come on Sister sister of pain
E5 A5

126 8va

Gtrs. 1 and 2

P.H. (15ma) P.H. (15ma)

Gtr. 3 w/ Rhy. Fig. 1 2 times

full full

19/22 22 22 22 16/19 19 19 0 0 0 2 2 5 2 5/7 5 2 5 2 5/7 4 4 2 4

P.M. P.M. P.H. 1/2 P.H.

pitch: G# - A G#

You're a knock down drag it out lick it up do

131 E5 A5 E E5 A5

8va

full

Gtr. 3 (begin fade)

15 12 15 12 15 12 12 15 14 12 14 12 14 12 (12)

it again come on do it do it

Yeah
N.C.
(B)

N.C.

135 E5 A5 E5

w/ Rhy. Fill 2

Gtrs. 1 & 2

P.M. P.M.

slight P.H. 1/2

2 2 5 2 5/7 5 2 5 2 5/7 4 4 2 4

Sister sister of pain

139 E5 A5 E5

Gtr. 3 w/ Rhy. Fig. 1

8va

(fade out)

slight P.H. 11/2 11/2

15 12 15 12 15 12 12 15 12 12 15 15 14 12 17 17

From Vince Neil's Warner Bros. recording **EXPOSED**

Tune bass down one whole step (low to high: D, G, C, F)

Moderate Rock ♩ = 133

E5
Elec. Bass

5

9

9

A5 E5 A5 E E5

There's a

13

13

A5 E5 A5 E E5

0 0 3 0 5 3 0 3 0 5 3 2 0 3 0 0 3 0 5 5 3 3 0 0 0 0 0 0 3

little old place...
sweet young thing...

17

17 A5 D5 A D5 A N.C.

5 5 5 5 5 5 5 5 | 5 5 5 5 5 0 3 | 5 5 5 5 5 5 5 5 | 3 5 5 5 5 5 3 5

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SISTER OF PAIN VINCE NEIL

21 E5

N.C.

25 A5

D5 A

D5 A N.C.

29 E5

N.C.

C 1st and 2nd Pre-choruses (see meas. 25 in guitar trans.)

That preacher's daughter...
That night I saw the light...

B5

C5

A/C#

D5

33 Play Fill 1 2nd time

B5

C5

A/C#

She's a
You're a

37 Play Fill 2 (2nd time)

Fill 1

Fill 2



1.

D 1st and 3rd Choruses (see meas. 33 in guitar trans. 1st time)
sister of pain... (see meas. 111 in guitar trans. 3rd time)

41 E5 A5 E5 A5 E E5

0 0 3 0 5 3 0 | 3 0 5 3 2 0 3 | 0 0 3 0 5 3 3 | 0 0 0 0 0 0 3

45 E5 A5 E5 A5 E E5 A

(2nd time) *To Coda* ⊕

Such a

0 0 3 0 5 3 0 | 3 0 5 3 2 0 3 | 0 0 3 0 5 3 3 | 0 0 0 0 0 0 3

2.

E 2nd Chorus (see meas. 33 in guitar trans.)
sister...

49 E5 A5 E5 A5 E E5

0 0 3 0 5 3 0 | 3 0 5 3 2 0 3 | 0 0 3 0 5 3 3 | 0 0 0 0 0 0 3

53 E5 A5 E5 A5 E E5

0 0 3 0 5 3 0 | 3 0 5 3 2 0 3 | 0 0 3 0 5 3 3 | 0 0 0 0 5 5 7

57 E5 A5 E5 A5 E

0 0 3 0 5 3 0 | 3 0 5 3 2 0 3 | 0 0 3 0 5 3 3 | 0 0 0 12 10 12

61 E5 A5 E5 A5 E

0 0 3 0 5 3 0 | 3 0 5 3 2 0 3 | 0 0 3 0 5 3 3 | 0 0 0 4 5

SISTER OF PAIN VINCE NEIL

F Bridge

Suck your soul...

65 G

69 A

73 G

76 C

G Guitar Solo (see meas. 77 in guitar trans.)

79 E5 A5 E5 A5 E E5

83 E5 A5 E5 A5 E E5

95 B C A/C# D B

2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 4 4 4 4 4 4 4 4 0 0 0 0 4 2 4

99

C A/C# D5

103

E5 A5 E5

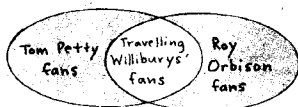
0 0 3 0 5 (5) 0 0 3 2 0

107

A5

B5

0 0 3 0 5 5 5 7 7 5 5 7 7 7 7 7 7 7 7



You're a
E5

E5 E5 A5 E5 A5 E E5

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. This is followed by a quarter note C5, a quarter note B4, and a quarter note A4. The melody continues with a quarter note G4, a quarter note F#4, and a quarter note E4. The piece concludes with a quarter note D4, a quarter note C4, and a quarter note B3. The tempo is marked 'Allegretto' and the time signature is 3/4.

A5 E5 A5 E E5

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The melody is written on a single staff. The notes are: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D

N.C.
(B)

E5 A5

The bass line is written on a single staff with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and quarter notes. The notes are: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C1

E5 A5 E E5 A5 E5 A5

The bass line is written on a single staff in G major (one sharp). It consists of three measures. The first measure contains a half note G (3), a quarter note A (0), a quarter note B (0), and a half note C (0). The second measure contains a half note D (5), a quarter note E (5), a quarter note F# (7), and a half note G (7). The third measure contains a half note A (7), a quarter note B (7), a quarter note C (5), and a half note D (7). The final note is a half note E (5).

E5 A5 E5 A5 E

Musical notation for the bass line of 'Rock On!'. The key signature is one sharp (F#). The notation is written on a single staff. The melody consists of eighth and quarter notes. A final measure contains a quarter note followed by a quarter rest, with a '1/4' annotation above the rest. Below the staff, a sequence of numbers (0, 0, 3, 0, 5, 3, 0, 3, 0, 5, 3, 2, 0, 3, 0, 0, 3, 0, 5, 3, 3, 0, 0) is provided, likely representing a fretboard diagram or a simplified notation for the bass line.

Big Gun

Finger Vibrato

MUCH OF THE INTENSE EMOTIONAL energy of Angus Young's licks and melodies comes from his not-so-subtle use of *finger vibrato*. Many guitarists rely on the "whammy bar," in addition to their left-hand, for vibrato, but Young possesses an amazingly distinctive and versatile vibrato sound which emanates from his left-hand alone. (This is no doubt the result of his faithful devotion to the "whammy-less" Gibson SG guitar.)

Our first noticeable encounter with vibrato in the transcription to "Big Gun" occurs in measures 43-47. Angus produces this vibrato effect by rapidly pulling the 4th string downward (toward the bottom side of the fretboard) and releasing it with his ring finger. After several beats, he wildly exaggerates the vibrato by violently shaking the string to and fro. This frenzied motion causes the ring finger to latch onto the adjacent 3rd string and sound the A note at the 14th fret, as well as the open B string, and creates a highly energetic-sounding lead-in for the solo. Recreating this fiercely aggressive vibrato may require a bit more effort than your fingers alone can manage. When performing, you'll probably find it helpful to imitate Angus' complete "technique"—stand up and shake your whole arm with the vibrato, or maybe even stomp your leg and put your whole body into the note! (Be careful not to break any furniture!)

In measure 58 (Fig. 1), Angus uses the pulling motion of his index finger to apply a fast, hearty vibrato to the G note (3rd string/12th fret) on the second beat. To properly execute this technique (known as

"bee sting" vibrato), pivot your entire wrist while rapidly pulling the string downward and releasing it. (Watch blues guitarist B.B. King for a great visual demonstration of this maneuver. King fans out his fingers when employing this technique, which clearly reveals the physical pulling motion involved.) Keep in mind that this pulling technique can only be used on the 2nd-6th strings, as pulling the 1st string downward would yank it right off the fretboard! To produce vibrato on the 1st string, you'll need to push it in toward the middle strings.

In measure 76 (Fig. 2) Angus employs a technique known as *bend vibrato* to shake a bent note (2nd string/15th fret). The vibrato is produced by repeatedly bending then partially releasing the note in a quick, even rhythm. Figure 3 shows a more graphic representation of this technique. Here, we can clearly observe that the bent note's vibrato consists of rapidly dipping the bend down approximately a half-step and back in a steady rhythm. Done correctly, this produces a sweet, vocal-like vibrato effect. If you find yourself constantly over- or under-shooting the bend, try practicing it slowly in an even 16th-note rhythm while tapping your foot on each beat. This will help you hear the exact change in pitch and will train your fingers to apply just the right amount of push. Keep in mind that this technique is easier to execute on the 2nd string than the 1st string because the 2nd string has less tension. It's also easier to execute near the 12th fret. Practice will allow you to use this technique just about anywhere on the neck.

Studying Angus Young's licks in "Big Gun" will help you learn how vibrato can be used to create a more dramatic-sounding musical statement. Keep in mind, however,

that vibrato—like the human voice—is a very personal and individual thing. Some players like to use a fast, shimmering vibrato while others prefer a slow, wide, sexy vibrato. Play the above examples, working out the mechanics of the techniques, then try applying these same vibrato techniques to your own playing. With time and practice, you'll eventually develop your own unique vibrato style which will help set your playing apart

—Jeff Perrin

BASS NOTES

AC/DC bassist Cliff Williams executes his lines with such a loose, relaxed feel that he even grooves while playing long streams of simple eighth notes. This ability comes with playing experience and a strong, relaxed state of concentration (not thinking about it). Play with as many musicians as possible to gain experience. Unfortunately, not all of us have the opportunity to "jam" with other musicians on a regular basis, so keep in mind that playing along with recordings is the next best thing.

The most technically challenging section in "Big Gun" is at the guitar solo (rehearsal letter E) where the bass doubles the main guitar riff. The riff is composed of a series of diatonic thirds in E Dorian minor, using the open E string as a pedal tone. Guitar-like lines like this are common in a great deal of blues-based rock. Learning these interval shapes of all over the fingerboard will benefit your riff vocabulary tremendously. Play this line slowly and listen to the *sound* of the intervals. Singing intervals and entire riffs as you play is the most effective method for internalizing any musical phrase.

—Michael DuClos

FIG. 1

(meas. 58)
Gtr. 1

TAB: (14) 12 14 12 12 12 12

FIG. 2

(meas. 76)
Gtr. 1

TAB: 12 12 X X 15 12

FIG. 3

Gtr. 1

TAB: 12 12 X X 15 (15) (15) (15) 12

* approximate rhythm

**From the Columbia recording LAST ACTION HERO:
MUSIC FROM THE MOTION PICTURE SOUNDTRACK**



B 1st and 2nd Verses

Riot on the radio
Terminator

Uzi-makers

Pictures on the T.V.
Shootin' up Hollywood

In-

E5

A5 G

9

Gtr. 1 w/Rhy. Fig. 1 (2 times)

light P.M.

vader, man take what he can
Snakes alive with a forty five

Shootout on the silver screen
Gettin' off and doin' no good

If

E5

G5 A5 G

13

light P.M.

Stickin' em up and knockin' em down
you ain't wise they'll cannibalize

Livin' out a fantasy
tear the flesh off you

There's a

A5

C D5 C
(5) 3 fr. (5) 3 fr.

Gtr. 3

17

Gtr. 1

light P.M.

Gtr. 2

light P.M.

Other

BANDS & JERRY flavors



Nutty
Navarro
Potluck



bad man
Classified

cruisin' around in a big black limousine
lady killers prayin' in the human zoo

Don't
He'd

21

E5
Gtr.1 w/Rhy. Fig.1 (simile)

G5 A5 G

light P.M.

C 1st and 2nd Bridges

let it be wrong don't let it be right Get in his way your dead in his sights
saddle you up and take you to town Better look out when he comes around

B B5 B A G5 D5 A5

Gtr.1

25 Gtr.2 (play Rhy. Fill 1 2nd time)

D 1st and 2nd Choruses

Big gun

Big gun

Number one

E5

E E^(II)

D5 A5 G
(6) 3 fr.

Gtrs.2 and 3

29 Gtr.1

Big gun

Big gun kick the hell outta you

E5

33 Gtrs.1 and 2

38 E5 A5 G
Gtr.1 w/Rhy. Fig.1 (simile)
light P.M.

2. Big gun kick the hell out of you yeah Show down
N.C. E (root only)

42

E Guitar Solo E5

48

Rhy. Fill 1 Gtr.2

51

D5^(II) E

0 0 2 0 3 3 0 0 12 12 (12) X 14 12 12 (12) 12 12

light P.M.

5 0 5 4 0 7 5 0 7 5 0 5 4 0 3 2 0 5 4 0 3 2 3

54

Sva

X 12 X 12 12 14 X X X 14 (14) (14) 12 12 15 12 12 15 12 12 12 15 (15) 15 12 15 12

12 12 12 14 12 12 12 15 12 12 15 12 12 12 12 15

light P.M.

0 7 5 0 5 4 0 7 5 0 5 4 0 7 5 0 7 5 0 5 4 0 3

57

(12) 14 14 (14) 14 14 12 14 12 12 15 12 15 14 12 14 12 12 14 12 12 11 11 14 (14) X X X

12 12 12 14 12 12 15 12 12 14 12 12 14 12 12 11 11 14 (14) X X X

light P.M.

2 0 5 4 0 3 3 0 7 5 0 5 4 0 2 5 0 5 4 0 7 5

Yeah yeah Mmm Ba Ba Ba Ba Ba Ba Ba Ba

E A7(no 3rd) E^(II) A7(no 3rd)

Gtrs. 2 and 3

Gtr. 1

72

Str.

full 1/2 full full let ring full full full full

(9) 12 12 12 14 (14) 14 (14) 12 14 12 12 12 14 12 12 12 14 X 14

Big gun

gotta hot one

E A7 (no 3rd) E A7 (no 3rd) D5 A5 G

76

full

12 12 X X 15 12 12 15 15 12 15 14 12 14 14 12 12 6 12 X X 12 12 14 X X 12 X X 10 12 12 (12)

Big gun

E A5 E

Gtr.3

80 Gtr.1 N.H.
(15ma)

N.H.

P.M.

P.M.

pitch: B

Gtr.2

Big gun

loaded and cocked

83

A5

(switch to neck pick-up)

Big gun Hot Hot Hot Gotta big gun ready

E(II) D5 A5 G ⑥ 3 fr. A5 A G5 D5 A5 G ⑥ 3 fr. E(II) D5 A5 G ⑥ 3 fr.

Gtr.2

Gtr.1

86

or not Big gun Give it a give it a shot C'mon

A5 A G5 A5 G E E D5 A5 G A5(II) A G5

⑤ open ⑥ ⑥ 3fr. open ⑥ 3fr.

89

Rock 'n' Roll Doodle #811



Answer: Circa '78, Stevie Wonder driving the tour bus

(Big gun)
Terminator

E5 D5 A5 G A A5 G5
⑥ 3fr.

(Big gun)
Uzi-makers

D5 G E E5 D5 A5 G
⑥ ⑥ 3fr. open ⑥ 3fr.

92

1/2 full V-1 full 3 N.H. (8va) N.H. 3 pitch: D

(Big gun)
Regulator

A5 A G5 D5 E5 D5 A5 G A A5 G
⑤ open ⑥ 3fr.

Gonna

A5 G E
⑥ ⑥ 3fr. open

95

6 6 3 12 14

(Big gun)
Get you later

E E5 D5

A5 G
⑥ 3fr.

A5

G

G5(III) D5

98

14 14 12 13 14 12 13 14 12 12 13 14 14 X 12 13 14 14 14 X 12 12 12 15

other

BAND & JERRY flavors



**Nutty Lemmy
Lemon Frozen
Yogurt**

G Outro

E5

Gtr.3

G5 A5 G E5

⑥ 3fr.

G5 A5 G

⑥ 3fr.

100

Gtr.1

light P.M.

1/2 1/2

light P.M.

0 7 5 0 5 4 0 3 2 0 5 4 0 7 5 0 5 4 0 3 2 0 3 0

12 12 12 14

Gtr.2

light P.M.

2 2 5 2 4 2 3 2 2 5 4 2 3 2 2 5 2 5 4 2 3 2 2 5 4 2 3 2 2 5 4 2 3

E5

G B G

⑥ ⑤ 2nd fr.

Big gun kick the hell out of

104

1/4 1/4

0 7 5 0 5 4 0 3 2 0 5 4 0 3 2 3 X X 12 14 12 14 12 10 12 10 12

2 2 5 2 4 2 3 2 2 5 4 2 3 2 2 5 7 5 5 2 3 0 3 2 0

Freely you

E

Gtrs.2 and 3

Ow

E5

(Angus, you did good!)

108

Gtr.1

full full V--4

full

pick scrapes

2 2 14 14 (14) 2 (2) 0 0 0 0 X X X X X X 2 2 0

12 12 12 (12)

BIG GUN AC/DC

Bass Transcription by Michael DuClos

MUSIC FROM THE MOTION PICTURE SOUNDTRACK

A Intro

Moderate Rock ♩ = 132

[illegible]

5 E5

9 E5 G5 A5 G

B 1st and 2nd Verses (see meas. 9 in guitar trans.)

- ## 2. Terminator...

13 E5

17 E5

G5 A5 G

21 A5 C D5 C

25 E5 G5 A5 G

Don't
He'd

C 1st and 2nd Bridges (see meas. 25 in guitar trans.)

let it be...
saddle you...

29 B B5 B Play Fill 1 2nd time A G5 D A5

D 1st and 2nd Choruses (see meas. 29 in guitar trans.)

Big gun...
E E5 E D5 A5

37

42 E5 G5 A5 G

Fill 1

12.

46

E Guitar Solo (see meas. 48 in guitar trans.)

52

E5

56

A5

60

B5

A5

F 3rd Chorus

Big gun...

64

E5

E

D5

A5

68

E5

A

(play 3 times)

E

A7(add9)

72

E

A7(no 3rd)

E

A7(no 3rd)

76

E

A5

E

A5



80

E

D

A5

G5

Asus4

E

D5

A5

G5

D5 A5



84

E5

D5

A5

G5

A5

E

D5

A5

G5



88

E5

D5

A5

G5

D5

E5

D5

A5

G5

D5

(play 3 times)

**G** **Outro** (see meas. 100 in guitar trans.)

92

E5

G5 A5

E5

G5 A5



96

E5

N.C.



Rock 'n' Roll #78



Answer: 1230 Guitarist's interpretation of a midwest

This well-constructed piece features five distinct harmonic/melodic motives, arranged with great care and balance. The scope of this lesson will be to examine fin-

Let's first look at the ascending lick in bar 6, which is based on B Harmonic minor (Fig. 1) and reappears throughout the piece. In this example, the first note, F#, is picked with the index finger, followed by a G, picked with the middle finger. The next five notes are picked with the same alternating pattern,

These are just some of the ways these figures can be articulated. Feel free to experiment with your own picking patterns, and, of course, listen closely to the recording to examine and enjoy Steve Howe's brilliant technique and artistic performance.

MOOD FOR A DAY YES

By STEVE HOWE

Guitar Transcription by Andy Aledort

From Yes' Atlantic recording FRAGILE

66

F# G/B F#/A# Esus4 D A G F# G/B

1. 71 F#/A# F#/A# Esus4 D C#m D E7/G#

2.

76

Slower ♩ = 84

A G D Gadd9 D Gadd9

81

D Gadd9 D

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42

Esus4 D A G F# Bm F#/A# F#/A# Bm/F# F#7/E Bm

1. 2.

48

F#7+5 Esus4 D C#m D E7/G#

f *mf* *p* *mp*

*T

* thumb

53

A G D Gadd9 D Gadd9

$\text{♩} = 86$

Faster $\text{♩} = 138$

F#7/C# N.C. D.S. ♩ at Coda ⊕

58

⊕ Coda

62

N.C. Bm A G

MOOD FOR A DAY YES

Moderately ♩ = 138

1. 2.

1

G/D F#/C# G/D F#7/C# F#7/C#

mf
nylon-string acoustic
fingerpicking

TAB

6

N.C. Bm A G F# G/B F#/A# N.C.

(2nd time) To Coda ⊕

Bm A6 G F# G/B F#/A# N.C. N.C.

12

Rock 'n' Roll Doodle #2



Answer: Making great art while dropping a load